

# THE DELPHIAN COURSE

(A)

EXPOSITIONS AND  
INDUSTRIAL PROGRESS


(B)

AMERICAN ART AND  
ART CENTERS



SIXTEENTH MONTH

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## Expositions and Industrial Progress

“**I** CONCEIVE it to be the duty of every educated person closely to watch and study the time in which he lives, and, as far as in him lies, to add his humble mite of individual exertion to further the accomplishment of what he believes Providence to have ordained. Nobody, however, who has paid any attention to the particular features of our present era, will doubt for a moment that we are living at a period of most wonderful transition, which tends rapidly to accomplish that great end—to which, indeed, all history points—the realization of the unity of mankind; not a unity which breaks down the limits and levels the peculiar characteristics of the different nations of the earth, but rather a unity, the results and products of these very national varieties and antagonistic qualities. The distances which separated the different nations and parts of the globe are gradually vanishing before the achievements of modern invention and we can traverse them with incredible speed; the languages of all nations are known; and their acquirement placed within the reach of everybody; thought is communicated with the rapidity and even by the power of lightning. On the other hand, the great principle of the division of labor, which may be called the moving power of civilization, is being extended to all branches of science, industry and art. Whilst formerly the greatest mental energies strove at universal knowledge, and that knowledge was confined to few, now they are directed to specialties, and in



## Early International History



these again even to the minutest points. Moreover, the knowledge now acquired becomes the property of the community at large. Whilst formerly discovery was wrapt in secrecy, it results from the publicity of the present day, that no sooner is a discovery or invention made, than it is already improved upon and surpassed by competing effort. . . .

"The exhibition is to give us a true text and a living picture of the point of development at which the whole of mankind has arrived in this great task, and a new starting point, from which all nations will be able to direct their future exertions."

### Introductory

1. Where do we find the antecedent of present-day expositions? X, 83.
2. Our word *fair* has what probable derivation?
3. Where are old-time fairs perpetuated to this day?
4. The yearly assembling of nations at Nijni-Novgorod presents one of the most unique spectacles the world affords.
5. In what part of the New World were such fairs once held? X, 84.

### Early International Expositions

1. By whom was the London Exposition of 1851 conceived? X, 84.
2. The Crystal Palace is still used for large gatherings.
3. The scope of this undertaking is set forth in the speech made by the Consort Prince at a London banquet.
4. By what exhibits was our republic represented? X, 86.

5. The classification of exhibitions at the Paris Exposition of 1867 has been widely commended. X, 87.
6. What honor was conferred upon McCormick?
7. What device for transit of news was accorded high praise? X, 88.
8. What were the circumstances that made a Vienna Fair popular? X, 89.

### **America's First International Fair**

1. Our country was fortunate in having two poets *par excellence* to extol the significance of the Centennial. X, 90, 99.
2. Note the splendid showing made by Japan at this early date. X, 92.
3. What benefits has our national signal service accorded us since that time?
4. The merits of a kindergarten were shown for the first time in America on the Exposition Grounds.
5. What part did women take in the enterprise? X, 94.
6. Why is it customary to begin any study of American art with the Centennial? X, 94.
7. Contrast the dark nights with closed grounds and nights at present-day exhibitions.
8. Why has this Fair been called "severely educational"?
9. What lasting benefits did it give?

### **Chicago's White City**

1. How did our country celebrate, in 1792, the anniversary of its discovery? X, 103.
2. Beginning with the Centennial, each exposition held in America has left some memorial building or buildings to commemorate the occasion and give material advantage to the locality. X, 106.

## Colum- bian and Pan Ameri- can



3. Uniformity of architectural design accounted in a large measure for the gratifying spectacle Chicago's exposition ground afforded in 1893.
4. Here for the first time electricity made nights attractive, buildings being threaded by incandescent lights.
5. The Children's Building was an innovation. X, 108.
6. A study of the growth of the variety of amusements each large city and resort now affords, would reveal the fact that such diversions undertaken on any extensive scale date from the Chicago Exposition.
7. Where were historical records housed? X, 109.
8. Never have the allied Congresses in connection with an exposition been given greater importance.
9. What is said of the Congress of Religions and why was it remarkable? X, III.
10. Some of the seed sown by workers in the cause of woman's suffrage has since borne fruit.

### The Exposition of the Americas

1. What conditions made it seem desirable to convene representatives and exhibits from the Latin republics of South America? X, 152.
2. What did President McKinley mean when he called expositions "the time-keepers of progress"?
3. In what particulars did this showing at Buffalo excel?
4. What style of architecture prevailed?
5. Color was used for the first time on buildings at this exhibition.
6. How have evenings at the Pan-American been described? X, 156.
7. Why is it desirable that the federal government should make extensive exhibitions at expositions?



8. What new electrical devices were shown here for the first time? X, 158.
9. Were the results hoped for this undertaking realized?

### Louisiana Purchase

### Louisiana Purchase Celebration

1. There is no story in American diplomacy more fascinating than the one recounting the purchase of Louisiana.
2. What difficulties threatened its accomplishment? X, 160.
3. Why was Napoleon willing to part with this wide territory?
4. Note Webster's opinion of its value and realize how little the region was comprehended at the time.
5. What states and territories have been formed from the territory purchased?
6. Why was this celebration appropriately held in St. Louis?
7. What was the keynote of the exhibition? X, 164.
8. In what respects did it differ from earlier exhibitions?
9. What gives unity to our public education when each state develops its own system? X, 166.
10. What lessons do expositions give for municipal construction and development? X, 167.

### Lewis and Clarke Expedition

1. Why did Jefferson send an exploring party out to the great northwest? X, 168.
2. In what respects was the progress of these two pathfinders remarkable?
3. From what incident did Council Bluffs take its name? X, 169.

## James- town Settle- ment

4. The diaries of the explorers abound in interest which a new country could alone provide. X, 174.
5. How did the Portland Fair differ from those previously held?
6. For the first time a display was made of irrigating methods and devices. X, 172.
7. Vast western desert regions will be brought under cultivation when irrigation is more widely undertaken.
8. Why did the Forestry Building attract attention?
9. What practical results attended the exposition? X, 173.

## Commemoration of Jamestown Settlement

1. The strivings of the first English colony at Jamestown afford an interesting chapter in American history.
2. How nearly did this colony come to total failure?
3. Why was it appropriate that an exposition held at this point should give emphasis to colonial conditions?
4. What colonial industries and occupations were revived for our new and wondering generation?
5. Note the first exhibition made by the colored people of the South. X, 188.
6. In what respect was the advertising of this enterprise unfortunate?
7. Why are military displays less popular here than in certain European countries?
8. Did this exposition look towards the past or the future?
9. Was it regarded as successful?



## Alaska Purchase Exposition

1. Compare the outburst of indignation that followed the Louisiana Purchase with that which greeted Seward's achievement. X, 196.
2. The resources of Alaska are so far unguessed that few Americans have any conception of their vast extent.
3. Why was Seattle the most appropriate spot for the holding of this celebration? X, 197.
4. It was hoped to stimulate American trade with what foreign countries?
5. Note the substantial benefits this fair conferred upon the State University.
6. What permanent buildings were constructed? X, 200.
7. Note the first showing made in the United States from the Islands.

Alaska-  
Yukon-  
Pacific



## Panama-Pacific Exposition

**W**ITH the exception of the Buffalo Exposition, undertaken in the interest of trade alone, our national and international "Fairs" have been held to commemorate some historical occasion. When first we invited foreign peoples to join with us, we celebrated the anniversary of our Declaration of Independence, which proclaimed the birth of a nation "conceived in liberty and dedicated to the proposition that all men are created equal." At the great Lake City, honor was paid to the dauntless spirit that braved the terrors of the deep and revealed two continents to the civilized world. At St. Louis was celebrated that happy purchase from France of a boundless tract from which twelve states and

## Panama Pacific



two territories have been formed. At Jamestown men enjoying twentieth century advantages and comforts looked back to the exposures and dangers that confronted earliest settlers in our land and viewed with admiration the rapid progress made by the forefathers in a wilderness. At Portland the courage and fortitude of the pathfinders was honored, while the glories and resources of a great northwest were made more generally known to distant parts of our republic, while in celebrating the Alaskan Purchase, the possibilities of unknown Alaska were given some publicity.

The Panama-Pacific Exposition looks backward only to give a passing glance to the realization of an old, old dream, considered and dismissed by an early Spanish king and resurrected by another nation only to be abandoned. It is the greatest physical undertaking the world has witnessed and is destined to affect future trade and industry profoundly.

1. Note the history of the Canal project. X, 201.
2. Why did the French company organize to construct this waterway fail?
3. What was done by the United States sanitation commission before the work of construction began? X, 202.
4. What portions of the work were most difficult to accomplish?
5. What advantages does San Francisco offer for the celebration of this engineering feat?
6. What plan for general arrangement of exhibition buildings was decided upon? X, 9.
7. Several beautiful courts will add to the beauty of the Exposition grounds.
8. How will color be employed in architecture?
9. The statuary carries out the underlying idea of the whole in what ways?

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(Magazine articles and government reports supply material for this subject. A complete history of expositions is yet to be written.)

Helpful for western expositions:

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Lewis and Clarke—The Trail Makers, Barnes; 1904.

Glimpses of California, Jackson; Little-Brown. 1883.

The Great Pacific Coast, Enock; Scribner. 1910.

The Mastery of the Pacific, Colquham; Macmillan. 1902.

Islands of the South Seas, Shoemaker; Putnam. 1898.

The Philippine Islands, Atkinson; Ginn. 1906.

Panama, Lindsay; Winston. 1911.

Panama and What It Means, Fraser; Cassell. 1913.





## American Art and Art Centers

**S**INCE our forefathers settled in a wilderness and began to hew homes for themselves and their children in primeval forests, Americans have been principally occupied with the getting of a living. Some among them have become so impassioned with the love of gain that long after the living had been provided they have continued to pile up metal for itself alone. Nevertheless, the vast majority have found the pursuit of a livelihood sufficient for their energies. A new continent with resources yet undreamed has supplied many varieties of work, and the fascination of binding it with iron rails, constructing tunnels, spanning chasms and eliminating distance, of bidding the desert to blossom as a fruitful valley, of creating cities and supplying these with every comfort of the age, has so far satisfied and satiated the ambitions of a young nation.

Art was long regarded as superficial, wholly outside the consideration of the man of affairs. It is still largely viewed as the portion of a leisure and moneyed class. Yet this American view is not shared generally by people of other lands. In older countries of Europe the simplest laborer feels a personal pride in the gifted of his vicinity and country. In Germany the great musical composers are spoken of familiarly by all and beautiful statues and paintings are pointed out by children with pride. Such beauty as the past has bestowed is cherished and the new arrival to our shores sadly misses works of art known from infancy. A Greek fruit

## The Delphian Course

vender expressed surprise at questions asked him by a resident of Hull House upon one occasion, when suitable Greek actors for an amateur production of Antigone were being sought. He had not known that people in America were interested in Greece. "Why," he exclaimed, "I grew up within sight of the Acropolis, yet during the ten years I have lived in Chicago, no one has ever asked me about my home in Athens!" Many an Italian, working with pick and shovel in a street gang, could tell of some secret for delicate mosaic or other ornamental and decorative design that has been handed down in his family for generations, and the statuary and painting of his native town he has known since childhood.

The beginnings of art have been made in America. It was the recollection of bare church walls in New England that led LaFarge to enter upon a laborious study of mural painting and stained glass windows and to make the first successful attempts in these fields in this country. It is no longer imperative that an artist make his home abroad. A few of our gifted painters have remained characteristically American. However, a time is coming when harmony and beauty will be accorded deeper importance, when strangers will not comment upon our unfinished cities with public buildings erected as if each were to stand alone and residences constructed without regard to surrounding structures and the general appearance of the neighborhood. Not always will the average household interior display a motley array of articles each accumulated regardless of the rest. In the Greek home the appointments were simple but each water jug and jar was in itself an ornament. A sense of harmony pervaded the house and this was accentuated by the beauty of the city's citadel. Small wonder that he imbibed a love of beauty with his earliest breath and became an ardent worshipper of beauty.

## American Painting



## American Painting

### EARLY PAINTING.

1. What discouragements confronted the aspiring colonial painter? X, 207.
2. The life of West reads like a romance. X, 208.
3. Why did early artists go to Europe to work?
4. What kind of pictures did Copley produce?
5. In what did Stuart excel? X, 210.
6. The commission given by Congress to Trumbull was the first of importance to be given to any American artist in this country.
7. Who were important among The Hudson River group of painters? X, 211.
8. Who was most gifted among them?
9. Why was Inness unsuccessful as instructor to others?
10. What phase of nature especially appealed to him? X, 213.

### LATER PAINTERS.

1. What prodigious undertaking gave Vedder wide fame? X, 215.
2. Where has he spent his life? X, 216.
3. Why is Winslow Homer regarded as most American of painters? X, 217.
4. Which are best known among his productions?
5. In what way has he influenced American Art?
6. LaFarge was versatile in tastes and abilities. X, 219.
7. What celebrated windows did he design and execute?
8. Where may his mural decorations be seen?
9. In what sense was Whistler an American artist? X, 220.
10. Note his preferences for night scenes.



11. Sargent is America's greatest portrait painter.  
X, 223.

12. What painter has been tireless in his assistance to art students? X, 224.

"Among the most pathetic figures in the world may be counted the men and women who may be seen in any picture-gallery slowly circumambulating the four walls with eyes fixed upon catalogue or guide book, only looking up at intervals to insure that they are standing before the right picture. All unknowing, they falter on, achieving only fatigue of body and mind, with a certain mournful satisfaction in a toilsome task nearing accomplishment. Again and again they find themselves looking at famous pictures without seeing them. They are conscious that some wonderful power lies hidden there, but they do not know the charmed word to release it. They feel sure they should be interested; at the same time they know they are bored. . . .

"We long to feel at home in a collection of pictures, instead of lost in a strange world, out of touch with its inhabitants. Not a city of importance in Europe but has acquired or is acquiring its picture-gallery. Not a house or cottage but contains some form of pictorial art. Yet there is little or no literature dealing with pictures from the point of view of how to look at them. The art of seeing pictures is not contained in rules or formulae. Books can no more teach how to see pictures than how to paint them.

"You must look at pictures studiously, earnestly, honestly. It will take years before you come to a full appreciation of art; but when at last you have it, you will be possessed of one of the purest, loftiest and most ennobling pleasures that the civilized world can offer you."

## American Art Galleries



## American Art Galleries

### THE METROPOLITAN.

1. Where is this gallery located? X, 225.
2. What old masters are represented?
3. Note the examples of early American painting here.
4. What endowment was directed to the encouragement of living American painters? X, 226.

### PENNSYLVANIA ACADEMY.

5. When was this gallery founded? X, 227.
6. Note that the present building commemorates the Centennial.
7. What especially attracts the visitor here?
8. In what does the value of the collection largely consist?

### BOSTON MUSEUM.

9. What led to the establishment of this museum? X, 230.
10. What real treasures are here?
11. Several recent American artists are well represented? X, 231.

### CORCORAN GALLERY.

12. For whom was this collection named? X, 232.
13. Note that bi-annual exhibits are held here, these more important to aspiring artists than any others yet inaugurated.
14. What American painters are well represented?

## Mural Painting

## Mural Painting

1. Under what discouraging conditions did LaFarge undertake the first commission for mural painting in America? X, 235.
2. What exposition gave great impetus to this form of artistic expression? X, 236.
3. What well known painters were chosen to beautify the Boston Public Library?
4. Who executed the Grail frieze?
5. What work of Sargent's is here?
6. Who directed the mural decoration of the Congressional Library? X, 239.
7. Note the six illustrations showing the Evolution of the Book. X, 240.
8. What work of Vedder's is here?
9. The rotunda received what treatment?
10. What unique conception was given expression at the Carnegie Institute? X, 242.
11. What well known artists made beautiful the State Capitol of Minnesota?
12. Some of LaFarge's best work is here.



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